



# LONDON CALLING

ORANGE COUNTY CENTER FOR  
CONTEMPORARY ART

21.12.11 – 12.01.12

## INTRODUCTION

This December, an intrepid group of emerging Contemporary British Artists from West London's Debut Contemporary will set foot in LA for their showcase at The Orange County Center for Contemporary Art (OCCCA).

The roster of artists reads like a who's who of the young, UK art scene with involvement from Rosie Emerson, Tahnee Lonsdale and Agnetha Sjogren, amongst others. The incredibly talented artists have a wide number of achievements amongst them including Nicola Anthony who has received exhibition sponsorship from Tate Britain, had pieces shown at Tate Modern; Tinsel Edwards who has both Saatchi and Banksy as collectors of her work; and Rosie Emerson who recently exhibited at The Southbank Centre as part of The Women of The World Festival, Somerset House, as well as being featured in Vogue.

Selected by OCCCA Executive Directors and Curators, the flavour is undeniably British. It centres around the culture and vibrancy of the London and LA scenes, with works such as 'Benji' by Victoria Heald which references a pose taken from Antonioni's iconic 1966 film 'Blow-Up' - the epitome of 1960s 'Swinging London'.

Perhaps the most exciting thing about this collective is that in our climate of limited art funding, the artists have taken it upon themselves to promote and raise the profile of the London Art scene overseas. They are working collaboratively to come up with creative solutions, opposing the diminution of diversity in art, and extending the reach of UK arts: Fundraising to get as many of the talented artists to LA as possible, to be true ambassadors of the London art scene. They are empowering themselves to create their own opportunities.

Presenting cutting-edge artwork since 1980, the non-profit corporation, OCCCA, acts as a catalyst for self-organised initiatives with a keen focus on social engagement, intellectual and cultural exchange and endeavours to produce a forward-thinking intellectual framework. OCCCA has a vast international reach and is consistently accruing enthusiastic media attention from the likes of Los Angeles Times, Orange County Register, OC Weekly, amongst others.

The Debut Artists were invited to show at OCCCA, having been discovered by their Head of Outreach, Joella March at a unique alternative LA Art Fair which they were showcased at during September 2011, alongside some of LA's leading artists, curators and art industry heavyweights. During September, the artists attracted attention from the likes of LACE of Hollywood Boulevard and MOCA amongst other galleries from the buzzing Los Angeles art scene.

Samir Ceric, Director of London's Debut Contemporary notes passionately, "I feel this is just the beginning of a very exciting project which has come out of this unique way of collaborating between Debut Artists and art professionals in the industry... One of Debut's very important roles is to serve as conduits of information and opportunities between the Debut collective and community and the art world at large."

For further information and interviews with Debut Contemporary, OCCCA, in addition to any of the Artists involved, please contact Ben Austin, Director at Fluff PR  
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LONDON CALLING – LA  
OCCCA, Orange County, USA  
December 21, 2011 – January 12, 2012



#### ABIGAIL BOX

Abigail Box's paintings are based on collages that she constructs using found imagery. In painting these strange and sometimes unsettling scenarios with an increasingly experimental approach to the manipulation of colour, space and composition, Box strives to highlight the wondrous ability that paint has to describe, suggest and invent whilst establishing an ambiguous narrative that she hopes will evoke curiosity in the viewer.

Her recent work forms part of an ongoing exploration into the curiousness about existence and toys with the contradiction involved in feeling both a sense of belonging and feeling displaced. Wild animals are introduced into a series of human environments to provoke a fresh and inquisitive perspective onto something familiar. In attempting to reflect upon everyday surroundings along with conventions and behaviour that in part create a feeling of being an 'outsider', Box questions the parameters of individual space and the associated difficulties with confronting and comprehending our own reality.

Between You And I, 2010, Oil on Canvas, 94 x 100 cm  
\$3,917



Top: LOVE, 2007,  
Sculpture, 123 x 80 cm  
\$7,834

Bottom Left:  
Modesty Blaise, 2006,  
Framed print, 70 x 70 cm  
\$1,097

Bottom Right: Marsipan,  
2010, Framed print, 70  
x 70  
\$1,097



## AGNETHA SJOGREN

Modesty Blaise was a female icon and forerunner for all female superheroes. Agent x9 was the name of this black and white comic strip from the 70s.

Modesty is probably responsible for me practising Kung Fu and other martial arts. It was unusual to have a character like her in the 1970s. A beautiful woman over 30 with no dependants and stronger than her male partner.

The search of fathers and the meaning of fatherhood has taken my siblings and I on a lifelong journey. On the subject of father's lost, modern society has become adjusted to this un-idealised family unit. The dog has the image of the 'perfect' family placed on his heart and from this innate ideal there radiates the thoughts that takes me on my quest. Although questions will always remain we try and find a resolution, a sense of peace within one's self. Marsipan tells the story of self-discovery and eventually self-realisation, from starting dark at the top of the tail the beginning is a twisted, unfurling time of questions and no answers. As we move on and grow down the body the colours become less tormented and bring with them a fresher outlook. We then progress into enlightenment, the colours grow lighter and questions of life's hows and whys become less of a concern and a sense of self is discovered.

Giclee prints available 68x68 cm in a limited edition of 25.

Ung & Kär, meaning Young and In Love, was a Swedish comic that ran from 1972 to 1975. Hunting down the copies of this vintage comic that I needed was a long search that took me almost a year. As young Swedish girls we all read these love stories and I remember how every story ended with a kiss. It reminds me of teenage love and the way you thought that love was going to be forever. I love the graphics and the 1970s saturated colours that are specific to that time.

Travel does not only mean journeying around the world; each dog takes me back to a time and a place in my life.

In this case I had no idea that this particular dog would link my past with my future.



#### AZADEH FATEHRAD

Azadeh Fatehrad is an Iranian artist who attempt to demonstrate gender identity in context of Islamic society. Fatehrad works with photography and video installation, examining how women are engaged in resistance in relation to forces of tradition and modernity. Society (public) and the self (private) have featured prominently, as have the veil and the metaphorical concept of 'veiling' in particular.

Fatehrad's practice-based research is particularly focused on female life after revolution in Iran 1979. Followed by the enforcement of dress code in 1979 and the compulsory Hijab impacting significantly on the condition of female life. Through her photography Fatehrad attempts to demonstrate the resistance and desire of female in response to that social condition 1979-present.

Her practice focuses on photography and video installation, in context of gender identity. She has exhibited internationally in London, Tehran and Paris, Vancouver.

Born in 1981, Lives and works in Tehran and London.

Contrast II, 2010, Photography, Triptych, 42 x 59.5 cm  
\$3,760



#### BETH NICHOLAS

The foundation of Beth Nicholas' work lies in the Japanese aesthetic of Wabi-Sabi: exploring the beauty found within transience. From finding a rotting garment by a stream to a stream of consciousness, her collection travels through ethereal, abstract landscape style paintings into figurative ink drawings that investigate the subconscious.

Working with blown ink, oil bar and water washes she is pursuing the organic fluidity of a natural process where the ink finds a path of it's own through resistance before being diluted and seeping through into the rest of the canvas. Beth spends hours and hours writing streams of consciousness onto her work, which as a dyslexic, can at times be a huge struggle, but at other times the thoughts flow and the time flies. Her work therefore is about time and energy and expresses and exposes her as a person.

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Nicholas' work is extremely cathartic; she spend hours writing streams of consciousness, which for her, as a dyslexic, can at times be a huge struggle, but at other times the thoughts flow and the time flies. The artists work therefore is about time and energy and expresses and exposes her as a person.

Sleeping Through, 2011, Ink and Oil, 85cm x 60cm  
\$1,551



Top: For What It's Worth,  
2011, Ink on Paper, 42 x  
28 cm  
\$470

Bottom Left:  
Ugly, 2002, Mixed media, 26  
x 21 x 21.5 cm  
\$470

Bottom Right: Loss, 2002,  
Mixed media , 30 x 41.5 x  
30.5 cm  
\$548

## CARLOS BURGOS

Carlos Martyn Burgos (born 1978) was brought up within two cultures - in El Salvador & the United Kingdom - that helped fuel and form his imagination and outlook of the world around him, his work shows the combination of these two worlds.

Carlos M Burgos is a figurative artist exploring aspects of the way we live and our emotions. But not necessarily the obvious outward appearances and goings on, but those within. An often surreal look of how we interact within this environment with traces of satire. Carlos offers an alternative glimpse of the urban world around us. Images that manifest themselves through our feelings, opinions and social environments but are not always acknowledged. A conceptual realism.

Presenting the world solely from a subjective perspective, distorting it for emotional effect to evoke moods or ideas, meaning or emotional experience. Drawing inspiration from social history, literature, music, conversations and general popular culture. Fusing elements of the classical, the expressive, the surreal, beauty, darkness and his love for the human form.







## CHANTAL POWELL

Chantal Powell creates sculptural assemblages that powerfully and intimately explore the universal emotions that connect us.

Responding to objects, and spaces as her starting point, Powell interweaves conceptual threads that exploit the inherent vocabulary of her chosen materials. She presents the viewer with a seductive invitation to explore myths and meanings through; “engaging installations . . . and found objects that explore the boundaries between reality and imagination” (Salon Contemporary). The resulting works have a playful duality between things disclosed and things kept hidden and the viewer is drawn to place their own secrets and stories inside that imaginary realm.

Chantal Powell was born in the West Midlands, UK in 1977 and currently lives and works in Southampton, Hampshire. A PhD focusing on the psychology of human relationships informs her work as an artist. Chantal's work has been featured on the front cover of a-n magazine. She has exhibited throughout the UK and internationally, most notably at the 53rd and 54th Venice Biennales.

Someone To Watch Over You, 2009, Wood, carte de visites, photographs, newspaper and magazine cuttings, 83 x 11 x 3.5 cm  
\$2,507





#### DARREN MACPHERSON

Darren MacPherson loves to work in high key colours that are sometimes jarring. The insistence on the use of colour is highly intrinsic to his work. Rarely using black in his paintings, MacPherson maximises the negative white space of the canvas to enhance his finished image.

MacPherson's Figurative style is free flowing and further inspired by the works of artists such as Gernot Kissel. His works are drawn from a strong sense of the human condition and often enforce a chaotic and erratic nature. The female forms that he paints are bold and provocative, arresting with sublime titles, significantly exploring the allure of the female form through bold vibrant colours and stark lines.

He spends majority of his time preparing the support and development of the background visual. In this process of reworking, the artist is able to experiment with different textures and mediums to provide a satisfactory structure to work upon. He then sketches the image direct from the paint tube without outlining or pre-sketching until the work itself speaks of its completion.

Through a process of neo-expressionism, each painting describes emotions varying from innocence and modesty to confidence and audacity. With the high key colours being crucial in achieving full expressive and communicative force, the works are often at odds with themselves, thus the beauty of line is juxtaposed upon the urban decay of the background.

Paper Tiger, 2011, Acrylic and spray paint on canvas, 100 x 100 cm  
\$4,230



Top: Untitled sculpture,  
Wood and mixed media, 32  
x 15 cm  
\$1,175

Bottom: Over The Hill, 2010,  
Photographic print, 29 x  
42 cm  
\$783



## HENRY WOOD

Henry Wood's work is inspired by an acute and intense awareness of the world around him. His observations are based on life from the trivial to the profound, informed by themes from the mundane to the heroic. Using found wood, bone and other raw and primitive detritus, Henry Wood sets out to explore the human condition using the figure to embody his thoughts and ideas towards our relationship with nature, sun, sky and universe. Reverence towards his inner child and its intuitive way of working, the wilderness, native creativity and its role in spiritual connection and celebration blesses these free expressions with a playful and mischievous quality whilst being both poetic and honest in spirit.

Wood's latest body of work explores his ideas, thoughts and feelings through his interactions with and observations of the two greatest agents that constitute the life blood of London - the river and the population. Both respectively possess a uniquely raw and spectacular spirit defined and identified by a special relationship grounded on a rich history of acknowledging one another. His observations now revel and reflect these two bodies sharing a new connection based on angst and isolation, a repressed and contained existence, a total submission to a constructed and artificial route of flow. He sees the two greatest spirits that occupy and make London gradually becoming isolated and lost in an environment that has been designed without a conscious appreciation for their wellbeing.

Nuances found in the materials which are combed from the Thames or found in his immediate environment bring added depth to the pieces by layering in their own hidden stories and histories having previously been shaped by human hands and/or the elemental forces of the river. Resurrecting these materials into new forms is informed by a certain amount of unconscious creative control his approach is childlike; roaming the materials exploring forms, lines and colour intuitively leaving spontaneity to set a precedence, feeling what works and looking at how the sculptures interact with and occupy space.



#### KATERINA STAVROU

"The human mind is so complex that frequently becomes an inexplicable sense, leaving us to try and find our way in its unending maze. Everything that we know and consider as facts end up to be subjective and all we have as data in our life is the continuous change. Anything we perceive surely in the end we question finding in our every step that nothing is ultimate but everything derives from the personal perspective that anyone faces reality. Or at least this is what I believe."

Putting all these in the field of the art that she produces, Katerina Stavrou concludes that no explanation will ever be enough. Words won't be enough to cover the gap between each human's perceptions so she lets her paintings talk to the viewer on their own with their painterly language, movement and colour.

Stavrou believes her purpose as an artist is to share all the hidden values she has with the best way of expression she owns. As the philosopher Leon Tolstoy said: "There is no real pleasure, except that gives creativity. Either someone makes pencils, or boots, or bread, or children. Without creation, there is no true pleasure." And even bigger the pleasure is when the creations that come from her soul, touches in a unique way others souls.

Moreover Stavrou believes that we came up to a point in society that we are imbued from our first steps until our last breath with rules that we follow in a hypnotic state. Therefore if there is one thing she would like to spread through her work is the need she feels we have to get away from this pressure from a system we did not choose to follow but never had the choice to avoid. Stavrou aims to give the chance to everyone that stands before her work to travel with their mind to places in their soul that reality cannot touch. For her one of the most important elements of human nature is the power of thought that frequently opposes with the possibility of emotions. Something she adores to combine in her creations.

Untitled, 2011, Oil on canvas, 150 x 100 cm  
\$2,820



## KATRINA JAMES

Berlin based photographer, Katrina James, takes inspiration from everyday events across the globe, from vibrant street scenes to the sets of video shoots with musicians. A dichotomy through raw 'underground' and glamorized fashion scenes appears in her work, united by the unique angle captured. Establishing a minimalist and original approach to photography, the result is of instantly recognisable and engaging images, filled with raw energy, emotion and humanity. James's photographs allow the personalities of her subjects and their surroundings to shine by catching them off-guard and in the moment which in turn gives them a sense of reality that has defined her signature body of work.

Referenced as a contemporary to David LaChapelle, Katrina James covers a wide range of genres from music and art, to portraiture and architecture, translating as a significant record of today's culture and reflecting the colourful moments and energy in our day-to-day lives. Showing versatility and natural flair behind the lens, James's striking imagery has been used by clients including Steve Bug, Jerry Lewis, Baby Gee, Dopamine, Marco Resmann, Peaches and Groove Armada, and has shot recent high-profile events including Diesel campaign shoots, 2010 Rolling Stone Awards Event, with photos published in Rolling Stone magazine and an Award-winning shoot for the PPS Hair Colourist of the Year Campaign.

Favella I & II, 2009, Framed C-type print, 210 x 120 cm  
\$2,350 each



Top: Soap Art Pop Art,  
2011, Photo print on aluminium, 29 x 42 cm  
\$3,022



Middle: Oh Jeff, 2009,  
Photo print on aluminium, 29 x 30 cm  
\$1,959

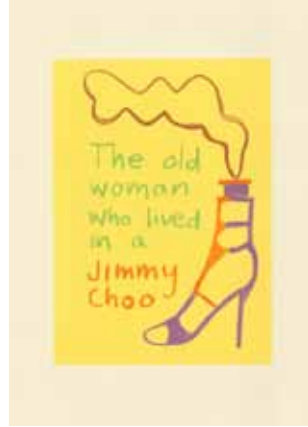


Bottom: Obey, 2008, Photo  
print on aluminium, 40 x  
27 cm  
\$1,959

## KIMI WYLDE

For Kimi Wylde, playing with her own image allows her to question what it represents. By doing so she touches upon core subjects such as voyeurism, popular iconography, kitsch and tacky aesthetic. From the cinema world (melodrama) to the cheap soap operas (melodrama); from the pop art movement starting with Roy Lichtenstein in the sixties, his take on modern society and media, to Cindy Sherman in the eighties, Wylde plays with the archetypal characters within society such as the housewife; intimate and banal actions like going to the toilet and overlooked 'dead moments' that society usually attempt to deny or hide. Like a director, Wylde constructs different scenarios within her photographs, often taking female roles in order to address different issues regarding narcissism, intrusion and manipulation of the media in peoples lives - Exemplifying the likes of reality TV, YouTube and the celebrity era.

Wylde source images from fashion photos, Internet, porn imagery, Manga cartoons as well as comics to appropriate art and life. In producing large scale colourful images she playfully appropriates other artists and creates photographic imagery that celebrates mirroring visual content with a personal take on the subject from a female point of view. She mixes rational perspectives with an irrational impulse. Essentially, the entire process is the path of understanding and dealing with subjects such as originality and identity, in both their conscious and unconscious forms.



## JOE CRUZ

Joe Cruz explores political and social influences throughout everyday life. He feels it is important to tackle issues and questions regarding the world around us. The artist's interest is drawn to society's perceptions of reality and he likes to look at how this has changed through the generations.

The approach to his work is playful and bold, with an element of naivety, sugar coating the message through his child-like style. The work firstly is intended to be aesthetically striking and then subtly encourages a positive lifestyle change or different thinking process.

The artist is obsessed with history and sociology and has fondness for items that have a story behind them. The work he produces reflects this, as he likes to paint, print and use found mixed media.

Joe Cruz's work largely is inspired by couture fashion. At a young age his family had previously worked in the fashion industry and he is currently in the process of designing his own range of fashion textiles and accessories.

He was born in London in 1988, and currently lives just outside the city, his family background is very mixed having family from France, Spain, Austria and Morocco and this mix is expressed through his artistic style.

Gucci Gucci Goo & Jimmy Choo, 2010, Silk screen prints, 42 x 59.4 cm  
\$705 each





Top: Angel, 2010, Coloured pencil & felt tip on paper, 22 x 29 cm  
\$1,175



Middle: California, 2010, Coloured pencil & felt tip on paper, 22 x 29 cm  
\$1,175



Bottom: 1959, 2010, Coloured pencil & felt tip on paper, 22 x 29 cm  
\$1,175

## LLOYD DURLING

Lloyd Durling's modestly sized drawings are made from an innumerable amount of strokes that form a field not dissimilar to thin washes of paint. Created using commonplace drawing tools, predominately felt-tip pen and graphite, the images are both animated and claustrophobic. Durling's visual vocabulary explores the relational and negative space, which is heightened by his employment of the silhouette. The production of physical form, albeit flat, is created by filling in the space directly around the image, or working "back to front." In Parade, the (positive) background, hashed out of a sea of silver graphite, creates a (negative) skeleton figure on the paper's white surface. Durling has illustrated a distilled lurking quietness in these drawings. Apparent tranquility is undercut by small pictorial details that suggest potential loss and offer a glimpse at possible catastrophe amid a quiet existence. Behind the inviting façade is the reality of how we could live with practically nothing and nothing practical.

However, here, the system of communication established between artist, object and viewer relies on transient relationships between narrative, mark making, and meaning. Playing with color, pattern, form, and above all, texture, each drawing's explicit narrative is replaced with geometric combinatorial relationships; the pictorial becomes less about communicating a relationship between sign and signifier and focuses more on these paradoxes that occur within the aesthetic experience.





Top: Altarpiece No1, 2010,  
Colour on Jelutong wood,  
Gold leaf, Antique box,  
12.5x9x1.6cm  
\$776



Middle: Altarpiece No2,  
2010, Colour on Jelutong  
wood, Gold leaf, Antique  
box, 11.5x9x4cm  
\$650



Bottom: Altarpiece No3,  
2010, 2011, Colour on  
Jelutong wood, Gold leaf,  
Antique box, 12.5 x 8.5 x  
5 cm  
\$705

## MASA SUZUKI

Masa Suzuki uses traditional Japanese techniques of wood carving in the process of making works which focus on the differences and disjunctions between the religious practices and cultures in the West and in the Orient, and the 'mis-readings' that occur between the two cultures.

Recent works relate to his interest in the homeless people who beg for money on London's streets. He is very interested in them because he feels that they reflect one of the ironies of British culture. Their lives are supported by the Christian virtue of charity. In Christian cultures, it is a virtue to help those who are suffering and those who are poor. Suzuki also believes in this Christian virtue of charity which has indeed helped many people, but also realises that it can be problematic-there is the risk that beggars may use the money that they are given to buy alcohol or drugs, which may worsen their situation.

After he came to London, Suzuki was very conscious of the presence of beggars holding out their cups for money on the street. Just after the war, people begged for money in Japan, just as beggars do now in London, but it was always unusual. They were mostly those who had lost parts of their bodies in the war and were very unlike the more healthy beggars we see in London. In Japan, in general, to receive something as a charity is regarded as shameful; In the West, the spirit of charity is regarded highly, or at least the activity of giving money to others in need. Suzuki believes this is because of the Christian religious beliefs that influence Western culture and society.

He is particularly intrigued by the way the beggars sit all day without doing anything else. They just sit still and beg. This reminds him of how the Zen monks spend their time. Monks seek enlightenment by sitting still for long periods as part of their practice in the temple, and they make their living through other people's donations because their meditation is respected. The circumstances and differences between these two groups of people are great, but interestingly, there are similarities in the way they spend their time. By creating a work depicting beggars, Masa Suzuki wants to draw attention to the lowest class of people in society, and to place them in one of the most respected cultural contexts-the world of contemporary art.



Top: Mnome, 2011, Ink on paper, 127 x 152.5 cm, 2011 \$1880

Middle Left: Lucy's Tale, 2011, Ink on paper, 76 x 50 cm \$1,175

Middle Right: Word Collection Project, 2011, Wire, paper and biro \$940

Bottom: David Copperfield, 2011, Salvaged book and music stand, 130 x 50 x 50 cm \$1,332



## NICOLA ANTHONY

Using text, stories and voices as sculptural materials, and sentences as lines with which to draw, Nicola Anthony has a fascination in the little moments, secrets and stories of life. Her artwork is inspired by language, memory, mapping, collecting, biological references & literary sources. Her sculptural works & drawings possess delicate, rich and sometimes chaotic forms, built up & constructed through layers of detail & assemblage.

Nicola's self proclaimed obsession is with the way we read meaning into texts and artworks, the 'semantics' of images & symbols: "The way in which viewers join the dots can alter the work in their eyes. This means my art can be playful and changing - I enjoy the viewer's interpretations becoming part of the art, and the art becoming personal to them." This links closely to her fascination with the connection between the materials, the senses and the experience of artworks.

Recent work includes 'The Post Box's Tale', featured at the Poole Literary Festival: A replica of a Royal mail post box constructed using strings of sentences, laser cut from paper, & telling the story of the Post Box and all the things it has seen on it's street corner. Other work includes 'I find myself looking at you', a series of glass and acrylic works inspired by organic structures, detail, fragility and pattern, whilst interwoven with fragments of the genetic code and secrets revealed to her by anonymous audiences.

Recently featured in a SKYArts interview with the artist, the process of collecting these secrets & words has been an ongoing project to gather responses from a large number of people: During exhibitions, events, through the artist's website and through word of mouth. They have been beautiful, moving, dark, funny, intriguing, rude, touching, and varied. The collection exists both as an evolving text artwork and a whispered sound work.



## RACHEL NOBLE

Rachel's work forms through an exploration of her impulsive desire to distil, abstract and focus in on visual phenomenon, creating intense and spectacular works that hover with a hyperbolic energy. Lense flares, light beams, refractions, and other manifestations of light are captured and collected to become building blocks for seductive surfaces. Work begins to form through points of tension between this distillation and purification, and the residual artefacts that form through the technology used to source, process and manipulate these points of spectacle, letting the reality of material creep back in.

She is interested in the cyclical transferal of visual material as it moves back and forth between the digital to a more physical, material and spatial output, and the transformations that this incurs and allows. These processes allow her to experiment and to manipulate visual material in a sensual and intuitive way, exploring emotional and physical responses to processed visual material.

Her work shifts between a solidification of the ephemeral onto the surface of an instantly dazzling gem-like print, to a more sensual and meditative space where an expanded exploration of visual phenomenon can occur. Her video work allows the process of play to develop in an alchemical way, where light and material interact to create a captivating unfolding of projected image in rhythmic metamorphosis.

A link that threads through the body of work is a sense of the meta-physical; an ascension of some sort, a desire for weightlessness, oblivion, suspension, beauty, a suggestion of infinity within a frame, a dark space, or a flat surface.

Top: Hyperbolic, 2010, Digital C-Type Lambda Print on Aluminium Dibond,  
120 x 120 cm  
\$2,664

Scanner Works, 2011, Video Installation, HD Video, 24 min 42 sec Looped  
\$1,567



Top: Abstract Painting,  
2008, Oil on Aluminium, 50  
x 50 cm  
\$1,488

Bottom: Abstract Painting,  
2008, Oil on Aluminium, 50  
x 50 cm  
\$1,488



## ROBERT WEST

Robert West's work is centered around nature, society and the human condition. It wishes to reassert the relevancy of painting within society and the art market, believing that the language of painting can as Goodman puts it help us in the 'comprehension and understanding of our worlds'.

As creators, we reflect the society we inhabit. His paintings are defined by their completely abstract manner, this style has evolved becoming more detached from representation as a direct reaction to the cultural and ethical conditions that he finds himself. That of a pastiche culture that's main function is to distract us, and of a world that seems to be more comfortable with chaos rather than order and calm. Though within the world 'true culture' does exist and it strives toward the enlivenment of thought and existence, and it is this which helps defines who we are. His work is centred around painting things of significance, and in turn hoping to enlighten viewers into aspects of the human condition.



## ROSIE EMERSON

Rosie Emerson has always had a long-standing obsession with silhouettes and female iconography, drawing reference from archetypes old and new, from Artemis to the modern day super model.

The works aim to both celebrate, and offer a mild critique on the depiction of women, and explore her wider feelings towards seduction, aesthetics, objectification and 'spectacle' all interwoven within figurative works of art. Inspired to 'make real' her drawings, her work has recently moved into photography, which has brought the work full circle from it's roots in subverting fashion advertising using paint and collage.

Left: Model #10, 2008, Giclee on german etching, 52 x 183 cm  
\$2,115

Middle: Ornament of Alchemy #4, 2011, Photographic collage on aluminium, 180 x 80 cm  
\$4,622

Right: Ornaments of Alchemy # 2, 2011, Photographic collage on aluminium, 180 x 90 cm  
\$4,622



#### SILVIA KRUPINSKA

Silvia Krupinska's art is organic and colourful, often as white as Limestone. She is hugely inspired by nature, particularly textures of stones, shells, pods and fruits. She sculpts cocoons and draw never-seen-before creatures. Her studio is ever changing installation of hanging lotus leaves and wall art based on her inspirations from the depths of the seas and microbiology. She puts as much importance on the creative process and making, as on the final finished piece of art. Krupinska often use recycled materials, including my own skin, tennis balls, hair, plaster, fruits, and anything that she likes the texture or look of.

New Golden Seed, 2010, Mixed media, 120 cm diameter  
\$3,134





Top: 23sec series, 2011,  
Printed recycled paper and  
wooden frames, Assorted  
sizes

\$470 each

Middle: Stir me up!, 2011,  
White ceramics cup, black  
ceramics paint, wooden stir-  
rers, 10 x 10 cm

\$470



Bottom: It Happens!, 2010,  
Typewritten toilet tissue,  
green paper cover, red rub-  
ber band, 4 coloured pens,  
10 x 9 cm

\$548



SYLVIA MORGADO

Born in Rio de Janeiro, Brazil, Lives and works in London

Sylvia Morgado is an artist and writer whose main features throughout her pieces are words. Morgado's prose is beautifully poetic and her stories are playfully short... very short. With a BA in Journalism and an MA in Writing: Imaginative Practise at University of East London, her work ranges across disciplines such as installation, interactivity and performance.

Morgado uses intriguing techniques whilst presenting her 'books' to participants. Words are displayed in different formats and shapes, a characteristic of her work. In each instance, the role and significance of the participant heightens the importance of audience engagement.

Morgado collaborates with producer and DJ, Fra Jester, who is responsible for composing what the artist likes to call soundtracks for her installations.

Working in collaboration with American writer Marianne Denning, the pair have created the collective 'Six Stations Away'. The aim of this creative union is to gather a series of projects that re-create the 'old' and common notion of what writing is. In their works, words are presented through strong aesthetic forms with an emphasis on demonstrating its value alongside linguistic meaning.





Much Loved Flat, 2011, White Bone China, 24 x 17 cm  
\$1,245 each

SUN AE KIM

Starter

The 21st Satirical story figurine soup and a narrative roll  
I am interested in creating narrative and satirical contemporary stories in ceramics referring to 18th and 19th century figurines of Europe. Ceramic figurines were used for striking a conversation among people during meal time.

Main

Eve's courtship & marriage with naughty nuts

The subject of "courtship" intrigues me for the resemblance between the intimacy of 21st century, in playful comparison with the situation of how couples meet and break up easily in these modern times.

The story is placed onto plates - the centre pieces of the dinner table. through the role of an ordinary lady from London, the combination of images are the reflection of today's marriage. The idea is for the viewer to actively engage whilst figuring out and creating the sequence of the story throughout the duration of the meal.

Dessert

A Hidden Flat-back story with traditional humour sauce

I am significantly interested in the hidden 'behind the scene' stories found in ceramic art. I draw inspiration from techniques used on traditional English flat-back figurines and use the reverse part of the plates as areas to maximise visual elements of surprise.

Tea

English "ceramic pattern book" black tea

The visual body of the work is formed by drawing images that are manipulated from patterns taken from ceramic industry pattern books in addition to colour concepts of black and white found within traditional etching.



Top: Paint Stuff, 2010,  
Acrylic on wood, 48 x 31 cm  
\$548

Middle: I Hope this wins  
the Turner Prize, 2009, Four  
framed works  
\$1,959



Bottom: Shoebox, 2010,  
Acrylic on canvas, 100 x  
78 cm  
\$1,959



## TINSEL EDWARDS

Tinsel Edwards is a London based artist, having lived and worked there since graduating Goldsmiths College in 2001. Tinsel's provocative paintings combine bold text and imagery. The slogans and anecdotes are an ongoing personal narrative describing the world as she sees it. Her work poses questions and offers challenging commentary on a variety of social, political and cultural observations.

'Working with oil on canvas and acrylic on wood, my paintings explore themes such as the wealth divide, consumerism, war, the intrusions of bureaucracy and more recently the human condition and the transience of life. The commentary is from a personal viewpoint, a response to the observations I make about the world I live in. Alongside this social commentary I'm inspired by the spirit of Punk, grassroots movements, DIY culture and rebellion, these ideas continually inform my practice, which seeks to promote individual creative action and responsibility'

Her work has been described as 'the next big thing' by Amelia's magazine, and 'entertainingly derisive and unforgiving' by Metro newspaper. In May this year, Tinsel put on 'Art Sale', which was a sell out solo exhibition. Viewers were asked to value her work by bidding for the paintings in a blind auction, the show was a phenomenal success, nearly every piece sold.

Tinsel has had solo shows at The Dragon Bar and The Pure Evil Gallery in London, Steal from Work in Bristol, and Artport in Berlin. Her work has featured in group shows in the UK and Europe, including Banksy's infamous 'Santas Ghetto', the high profile Polish exhibition 'The Pursuit of Happiness' and several shows in Berlin, Hamburg, Jena and Munich. Her work was previously represented by The Stella Dore Gallery until it closed its doors in 2008.

Tinsel's curatorial projects include 'Punk', a large scale group show which toured to Hamburg and 'Here Today', an all female exhibition co-curated with Twinkle Troughton.



Top: Helmet Head, 2011, TAHNEE LONSDALE

Acrylic and charcoal on wooden board, 92 x 122 cm  
\$4,700

"When I am halfway there with a painting, it can occasionally be thrilling. But it happens very rarely; usually it's agony. I go to great pains to mask the agony. But the struggle is there. It's the invisible enemy." Die-benkorn

Bottom Left: Wind Up Bird, 2011, Acrylic and charcoal on wooden board, 92 x 122 cm  
\$3,917

I paint what I think - not what I see. What I paint is a reflection of me and an expression of how I view the world. Loneliness and melancholy are ever looming in my work. The lost and lone bear looking into the depths of a dark forest, a single character in a large paintscape. Although sinister at first appearance there is not anything to fear but fear itself. For instance, in 'A Forest...' it is the fear of losing oneself, like in a dream when something is not as it should be.

Bottom Right: Wind Up Bird II, 2011, Acrylic and charcoal on wooden board, 92 x 122 cm  
\$3,917

My initial instinct is with colour although storytelling plays a very significant role. Linking each painting with the next is a thread of narrative, a story which runs from one painting to the next. This story began as a vague notion and has grown into the driving force behind most of my paintings. Although my work has become increasingly abstract in the last 18 months, this theme of story telling has continued to be present. Text scars my surfaces, charting a history of the work, thoughts spilling out of my head and onto the painting, often incoherent and barely visible. These are created mainly in charcoal and with small traces left as reminders.

I refer to Basquiat, his paintings thick with text, 'exuberantly spontaneous'. Doig's 'Mysterious Utopias' and Diebenkorn, the large tears in his paintings which I have stolen and taken for mine."





## TWINKLE TROUGHTON

Born in Coventry and raised in Leamington Spa, Twinkle studied fine art at Kingston University and has worked and lived in London ever since.

Working mainly in acrylic on canvas, her paintings can be bold and direct or subtle and thoughtful, combining politics with matters of the heart.

"I make work which is heavily influenced by Britain both now and as it was 2-300 years ago. I'm questioning a lot of our cultural habits inherited through generations. I guess I'm looking at how on the surface everything changes yet underneath many things don't change at all."

Solo shows have been held at The Pure Evil Gallery, The Dragon Bar and Bristol's Steal From Work. For two years Twinkle was also represented by the Stella Dore Gallery in Old St London until it closed in 2009. She recently also staged a 'Free Art' stunt with fellow artist Tinsel Edwards where the pair set to the streets as traffic wardens fining parked cars with free art.

As well as exhibiting frequently in London and the UK, she has also exhibited in Europe. Future exhibitions include at Redbull's prestigious Hangar-7 Gallery in Salzburg this October ([www.hangar-7.com](http://www.hangar-7.com)). Twinkle has had commissions from the likes of Daimon Dash and Howard Marks, sales to the cast of Harry Potter stars and has also been a Celeste Art prize finalist. As stated by Urban Junkies: "Twinkle's work is a Carry On-esque, enjoyable, if unsettling dissection of all things Queen and country, like a fairytale taxidermy exhibition for the Heat generation."

Twinkle has been featured and interviewed in Dazed and Confused, Spain's El Pais newspaper, Metro Newspaper, Plus1 Magazine, Amelias Magazine amongst others.



Top: Tescingham Palace, 2009, Acrylic on canvas, 81 x 56 cm  
\$1959

Bottom: The Secret of England's Greatness, 2009, Mixed media and gold frame, 60 x 90 cm  
\$3,917



Top: Tariq, 2011, Oil on Aluminium, 28 x 35 cm  
\$1535

Bottom: Benji, 2011, Oil on Canvas, 130 x 200 cm  
\$4465



## VICTORIA HEALD

Victoria Heald's work aims to communicate an intensity of the painted figure through pose, gesture, expression and look. The changing surfaces, materials and compositions heighten the figurative image in each piece. Her recent filmic series referenced different cachets and seductively rich imagery of cinema from 1940s – 60s. She has used personal contacts as models to create an image juxtaposing the individuality of the sitter with more recognisable images from visual culture. This creates a shifting dynamic between individual details and the cachet of an iconic or recognisable image. These never-settled boundaries are added to by the similar shift between surface and material. The figures are painted thinly in oils, but the backgrounds use light-reflective acrylic paints, taking the subject out of their original context and slipping them into a non-existent space of painting.

The paintings are made from referencing photographs taken in a photographic studio with strong theatrical lighting. The photographs retain the momentary immediacy of the moving film image – as Deleuze called it, the movement-image. Rather than static posed shots the artist thinks of them as stilled moving images.

The original photographs are subverted in painting through a careful selection of details. The details of the specifically chosen sitter are directed into recognisably filmic poses and gestures, enhancing the disjunctions within the piece between the cultural cachet and individuality of the sitter.

Originally from Hertfordshire, Victoria moved to London to study her Foundation Year at Camberwell College of Art. She continued on to Chelsea College of Art and Design to study BA Fine Art, graduating in 2011 with First Class Honours.



Top: Ofelea and the Dragonfly, 2010,  
Photographic print, 90 x  
74 cm  
\$1,959

Bottom: Ofelea and the Flying Balloons, 2010,  
Photographic print, 90 x  
73 cm  
\$1,959



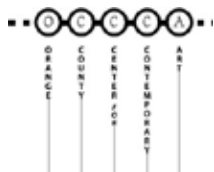
## VIKRAM KUSHWAH

Born in 1983, Vikram Kushwah spent the formative years of his life at a boarding school in the foothills of The Himalayas. Somewhat uncertain about what he wanted to do, and quite uninformed at the tender age of 17, he enrolled in a fashion college in Bangalore, India. Midway through university, a short module sparked a keen interest in photography and purchasing his first film camera was the defining point in Vikram's career.

With natural visualisation powers, imaginative perspectives and eager to learn the nuances of the photography industry, Vikram then moved on to assist an established photographer in Bombay before pursuing formal education in contemporary photography, doing a post graduate photography practice course in the quaint and hilly town of Ooty in South of India. Soon after, Vikram moved to London to develop his fashion and fine art photography practice via a postgraduate diploma at London College of Communication and a Masters Degree in photography at University for the Creative Arts, Rochester. The decision to move to London was informed by Britain's rich art and cultural heritage, the capital's international fashion scene and a keen desire on Vikram's part to establish himself as an internationally acclaimed photographer.

Vikram now splits his time between his home in the bustling city of London where he works on commissions for fashion houses, designers and magazines, and the enchanted woods of Kent where he travels for his imaginative photographic expeditions.

Abigail Box,  
 Agnetha Sjogren,  
 Azadeh Fatehrad,  
 Beth Nicholas,  
 Carlos Burgos,  
 Chantal Powell,  
 Darren MacPherson,  
 Katerina Stavrou,  
 Katrina James,  
 Kimi Wylde,  
 Henry Wood,  
 Joe Cruz,  
 Lloyd Durling,  
 Masa Suzuki,  
 Nicola Anthony,  
 Rachel Noble,  
 Rosie Emerson,  
 Robert West,  
 Silvia Krupinska,  
 Sylvia Morgado,  
 Sun Ae Kim,  
 Tinsel Edwards,  
 Tahnee Lonsdale,  
 Twinkle Troughton,  
 Victoria Heald,  
 Vikram Kushwah



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